f. 246. l.
3

A THIRD SET of Select Pieces for the ORGAN Performed at the Church of St. George Hanover-Square.

Dedicated to The Right Hon.ble Lord Viscount Fitzwilliam, by His Lordship's Most Obedient Servant

John Keeble.

These Pieces altho' Composed for the Organ are equally improving and entertaining on the Harpsichord.

Printed for and Sold by the Author at his House in Hanover Street Hanover Square. Pr: 10:6 d.

PREFACE.

THE following Pieces for the Organ were compoſed for the improvement of young profeſſors placed under my care; and from their ſucceſs, I am flattered into an opinion, that they may be uſeful to others, in treating the moſt noble inſtrument in a manner ſuitable to its powers, by ſupporting its genius and character proper for the ſacred ſervices, to which it is dedicated, and from whence nothing that is trite or common ſhould flow, that may call off the attention, or divert the mind from the ſolemnity of the ſervice.

The Obligato ſtile of writing, which conſiſts of Fuges, Inverſions, Canons, Double Deſcant, and the like, is interwoven in many parts of theſe compoſitions; and Figures are placed over each of theſe parts, as they occur, more readily to compare one with the others.

This ſtile of writing, ſo proper for the Church, has of late been too much neglected by the young profeſſors, from an opinion of its dryneſs, want of air, and deſtroying the true and original ſpirit of genius. How far I have ſucceeded in removing this objection, by the freedom of Modulation, is now ſubmitted to the public; whoſe approbation will be a ſufficient motive to publiſh others of the ſame ſort.

The ſubject proper for a Fugue may be conſidered as a kind of Canto Fermo, on which a great variety of Deſcant is diſcovered: It ſhould be ſuch as may engage the attention, and, like a Theme,

Theme, or Simple Propoſition, be capable of diviſions and ſub-diviſions; by which means we have not only a greater variety of Modulation, but very often other ſubjects of a ſecondary nature are diſcovered, which in their turn relieve the attention from a too frequent repetition of the firſt, or principal one, and at the ſame time prevent that ſameneſs, ſo often objected to in this ſpecies of writing, which rather fatigues than pleaſes.

For this reaſon, the moſt artful parts of Compoſition ſhould be employed, eſpecially when it is conſidered that we have no Articulation, as in Choral Muſic, to mark and give ſtrength to the ſubjects; nor the aſſiſtance of different ſpecies of Voices, to diſtinguiſh them in their places of Acute and Grave; and, above all, that we are deſtitute of Poetical Sentiment, which ſtamps a character ſo truly animating on the ſubjects of the Chorus.

The Fugue, on the Organ, being deſtitute of theſe advantages, muſt ſeek to ſupply the defect, as much as poſſible, by art; and thus Imitations, Points, Inverſions, Double Deſcant, Canons, and the like, or ſome of them, may be called in to our aid; which, as they contribute ſo much to relieve and enliven the principal ſubject, lead us with greater pleaſure towards a Concluſion; where every power of Harmony muſt be exerted, and, if poſſible, the ſeveral ſcattered parts ſhould be collected, like the rays of light, into one point of view, that the whole may receive an additional ſtrength, from the union of the ſeveral parts.

XIII

Poco Andante

for:

Swell

pia:

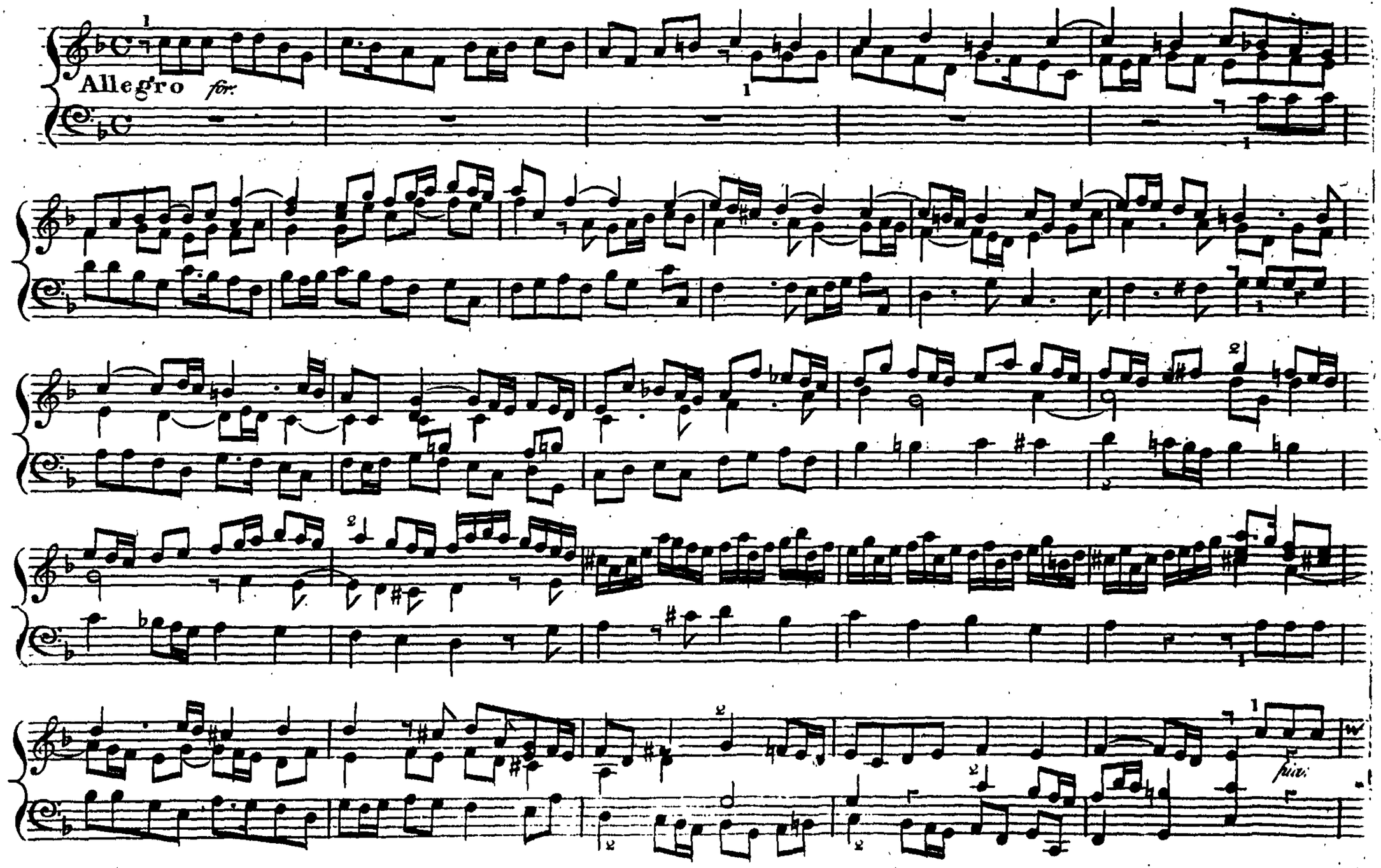
Engraved by T. Straight N° 139 St Martins Lane near Charing Cross.

Swell

piu.

Cadence ad Libitum

Largo

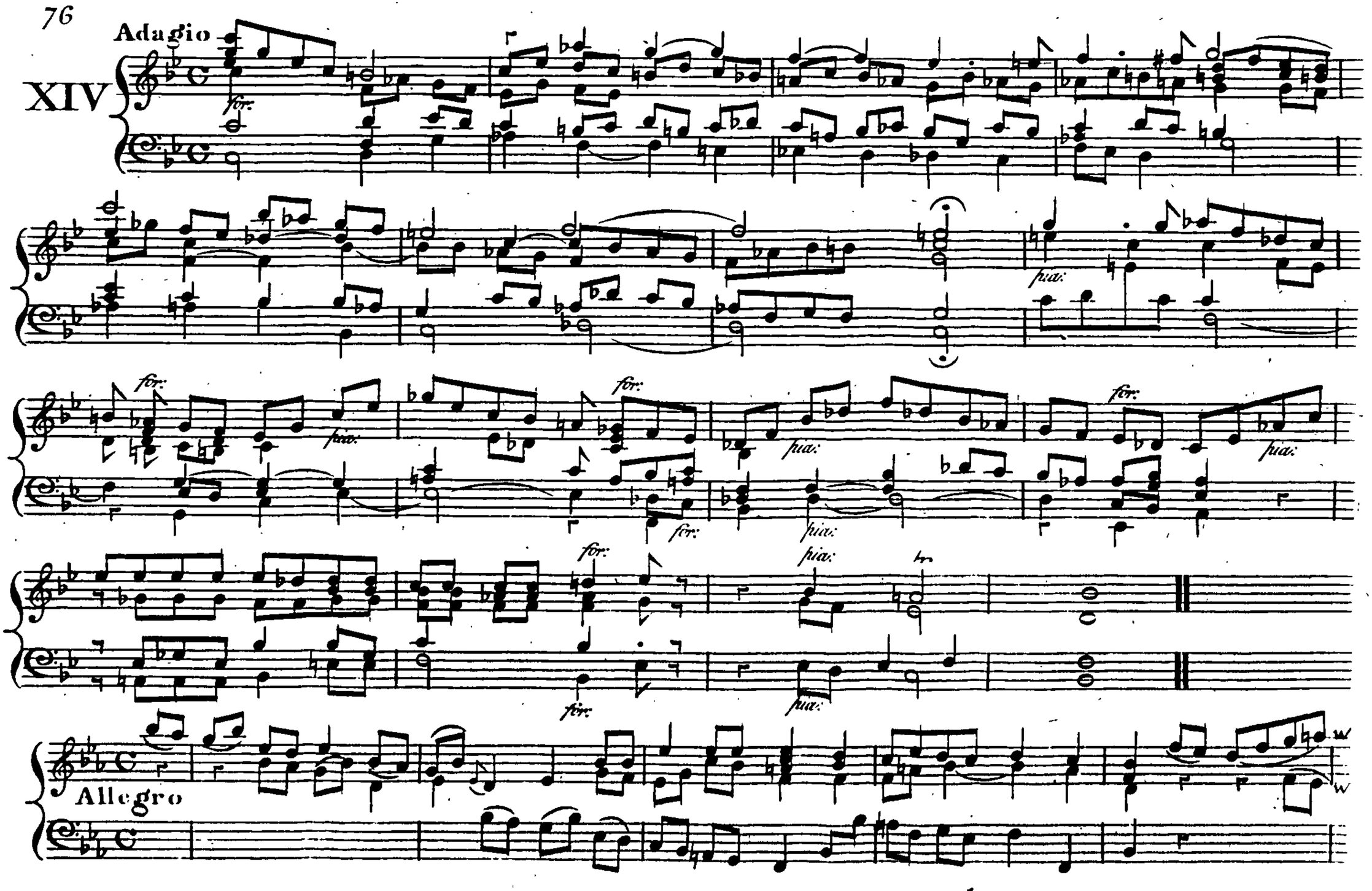

Allegro
for:
piu:

piu:

for:

for:

Adagio


Adagio
XIV
for:
pia:
Allegro

Largo

Allegro

Volti

Largo

G.
Diap:
XV
C.
Diap:

Largo

Swell

G. Diap:

Poco Allegro

C. Diap:

Swell

G.Diap:

XVI

Largo *for.*

fr

Adagio

DUO. Swell.

Poco Andante

Diap: C.

two in One

Canon

hr.

hr.

hr.

hr.

hr.

hr.

ad Lib:

a Tempo

ad Lib:

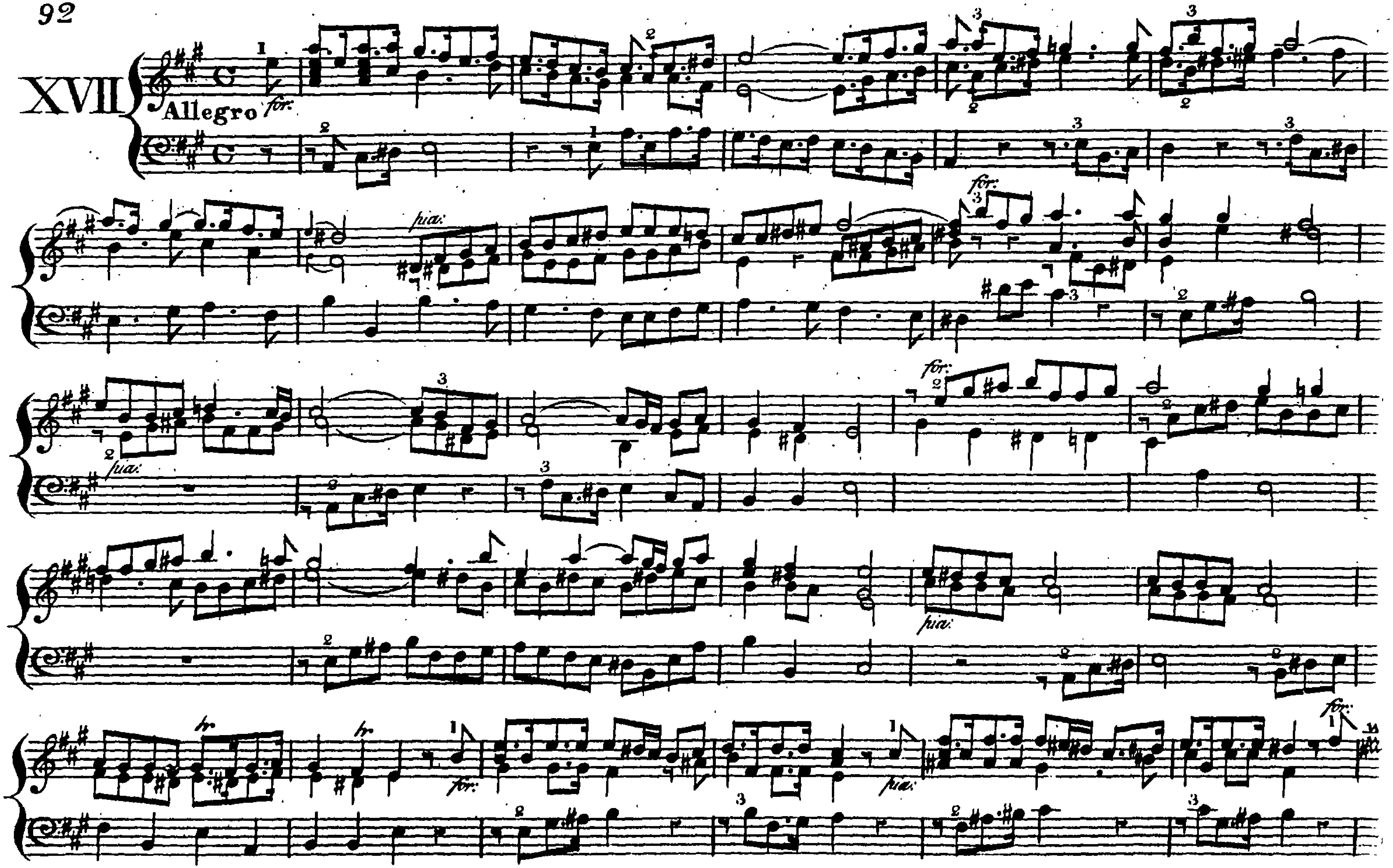
a Tempo

fr.

fr.

Fugue

Adagio


XVII
Allegro
for.
pia.
tr

pia:

for:

pia:

for:

for:

pia:

for:

for:

Volti Largo

Largo *pia:*

Allegro

3 Inverted to 5

Retrograde of 5

Augmentation

Swell

XVIII

Adagio

Dia:Ch:

Canon 2 in One

Swell

Dia

Canon 2 in 1

Poco Allegro

Adagio ad Lib:

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